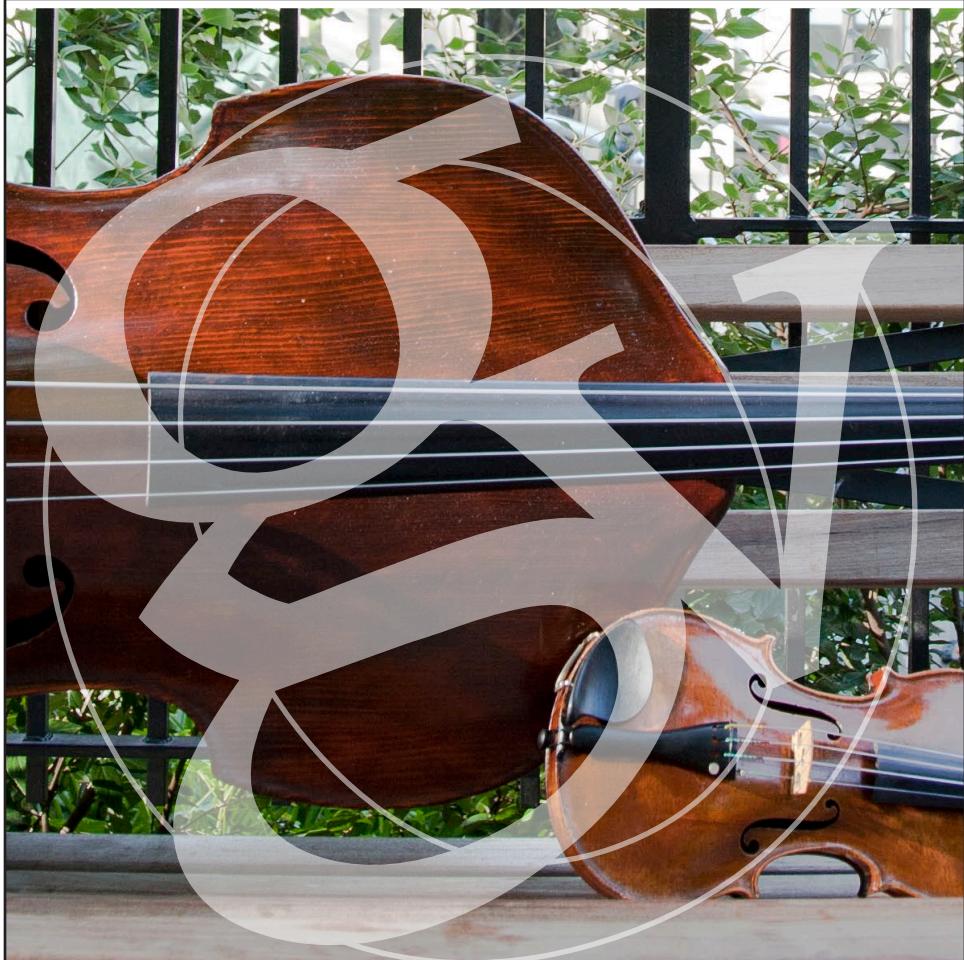


the
GREENWICH VILLAGE ORCHESTRA
BARBARA YAHR, MUSIC DIRECTOR

SUNDAY, SEPTEMBER 25, 2016 | 3:00 PM | WASHINGTON IRVING AUDITORIUM



2016-2017
30TH ANNIVERSARY SEASON

A NOTE FROM THE MUSIC DIRECTOR

Dear Friends,

The Greenwich Village Orchestra is proud to begin the yearlong celebration of our milestone 30th season! For those of you who have been attending our performances for almost three decades, you have surely noticed how the orchestra has grown and evolved into the fine group of dedicated musicians you will hear today. The GVO loves rehearsing great music from the orchestral repertoire, but what we love most is performing for a live audience; that is how music comes to life. It's another way of saying that without you, it just wouldn't be any fun.

Yours,



Barbara Yahr
Music Director and Conductor

Established in 1986, the GVO is a symphony orchestra composed entirely of volunteers. By day, we are accountants, artists, attorneys, carpenters, editors, physicians, professors, programmers, psychologists, retirees, scientists, secretaries, teachers, and writers. As musicians, we are dedicated to bringing the best possible performances of great music to our audiences and are committed to serving the community while keeping our ticket prices affordable.

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The GVO operates on a lean budget — our concerts would not be possible without generous donations from our audiences and our musicians. A gift of any amount enables to the orchestra to:

- Hire our exquisite Music Director, Barbara Yahr;
- Attract the most talented soloists performing in NYC today;
- Perform outreach concerts in hospitals and community centers;
- Develop and enhance our *Together in Music* initiative, which makes music accessible to children and families with special needs.

Become an integral part of GVO's music making today by making a contribution to the continued success of the GVO. Online: <http://www.gvo.org/support> Mail to: **Greenwich Village Orchestra, P.O. Box 573, New York, NY 10014**

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PROGRAM

Sunday, September 25, 2016 at 3:00 p.m.

Barbara Yahr, Music Director and Conductor

Eric Mahl, Assistant Conductor

Adele Anthony, violin

Antonin Dvořák (1840-1893)

Slavonic Dance, Op. 46, No. 8

Violin Concerto, Op. 53

- I. Allegro ma non troppo
- II. Adagio ma non troppo
- III. Allegro giocoso, ma non troppo

Adele Anthony, violin

— Intermission —

Symphony No. 9 in E minor, Op. 95

- I. Adagio - Allegro molto
- II. Largo
- III. Molto vivace
- IV. Allegro con fuoco

SEEKING MUSIC LOVERS TO HELP THE GVO

The GVO is seeking motivated music lovers to help spread the word about this extraordinary orchestra and its amazing concerts.

If you are interested in helping us reach out into our communities, please sign up at the front desk or contact us at **publicity@gvo.org**.

This program is supported, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.

Flash photography is not permitted during the performance.



NOTES ON THE PROGRAM

ANTONIN DVORÁK - SLAVONIC DANCE, OP. 46, NO. 8

Dvořák's Slavonic Dances, Op. 46, are one of the great and simple joys of symphonic music. Nowhere else before the turn-of-the century marches of Sir Edward Elgar do we encounter this much sheer lift, zest, and syncopated percussive power – and, you might say – the sophisticated permission to enjoy it. The Brahms Hungarian Dances come close in spirit, but are based on actual folk melodies and are more conservatively orchestrated. Taking them as his model, Dvořák unleashes quite literally a Slavonic "fury" with completely original themes so steeped in his national tradition that they might as well be of folk origin.

The work began as a set of piano pieces, four-hands, but quickly made its mark in full orchestration, bringing fame to Dvořák and wealth to Simrock, his publisher, from the four-hand royalties. Dvořák had reason to be grateful to his friend Brahms for the entree, but it would not be hard to argue that the music itself equals or even surpasses Brahms' in quality.

Dance No. 8 is among the most aggressive and exciting, with its barking g-minor timpani. Sometimes, as modern design teaches us, a simple curve is the most complex experience of all. The genius of the Dvořák Slavonic Dances is that their simplicity belies their staying power. More than one hundred years after their composition, they are as fresh as they day they were composed.

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ANTONIN DVORÁK - VIOLIN CONCERTO

Dvořák was beginning to experience the successes and pressures of international celebrity in the late 1870s. Requests for new works were pouring in from abroad and this heightened profile did not escape notice back home in Bohemia. Dvořák soon became the go-to composer for important events in Prague and he eventually followed the footsteps of Smetana as musician chairman of the Artistic Society there.

Dvořák met Hungarian violinist Joseph Joachim in 1878 and Joachim, much like their mutual friend Brahms, became a supporter of the composer's music. Seeing an obvious opportunity in this new relationship, Dvořák's publisher Fritz Simrock (another important door that had been opened by Brahms) suggested a concerto collaboration and Dvořák set to work the following year. Joachim was notoriously

uninhibited in his critique when presented with a new concerto and Dvořák was not spared in 1879 when he brought his fledgling work before the master. An initial round of necessary revisions soon followed and Dvořák re-submitted what he characterized to Simrock as an essentially new concerto in 1880. Joachim was still not fully pleased with it and though the concerto would maintain the original dedication to him, he never did perform it. Dvořák was frustrated and a bit put off by Joachim's continued disapprovals. He reluctantly revised the piece one more time in 1882 (which reportedly got him closer to Joachim's wishes for the piece) but chose another violinist for the 1883 premiere in Prague. Frantisek Ondříček also performed the concerto in Vienna and London and his efforts did much to fuel Dvořák's rise in prominence throughout Europe. Dvořák's highly individual approach to the concerto form was likely at the root of Joachim's reticence, but 19th century audiences were not so particular. While more rare today, the A Minor Concerto was nearly as popular as Beethoven's in its time.

© Jeff Counts

ANTONIN DVORÁK - SYMPHONY NO. 9

Jeanette Thurber was not a woman who easily accepted no for an answer. In June 1891, she invited Dvořák to New York to direct the National Conservatory of Music. Thurber had studied music in Paris, and when she returned to the United States she created an American conservatory in the French image.

On September 26, 1892, Dvořák and his family arrived in New York and took up residence at a townhouse at 327 East 17th Street, a short stroll from the National Conservatory (which was located at 126-128 East 17th Street, on the site now occupied by Washington Irving High School). Dvořák would remain a New Yorker until 1895, building the National Conservatory's curriculum and faculty, appearing as a guest conductor, and composing such masterworks as his *String Quartet No. 12 in F major* (Opus 96, *The American*), his *String Quintet in E-flat major* (Opus 97), and his Symphony *From the New World*. The National Conservatory continued to flourish for two decades following Dvořák's years there. But by 1915 its reputation began to wane; it left its 17th Street facility and moved from one address to another, disappearing from the scene in 1928.

Although he was occasionally wracked with homesickness, there is no question that Dvořák enjoyed much about his American years. His insatiable musical curiosity went into high gear when he encountered the immense African-American

NOTES ON THE PROGRAM

presence in the American music scene. His fascination seems to have centered on spirituals. The influences on the *New World Symphony* become interesting in light of the composer's own assertions about the subject. *The New York Herald* of May 21, 1893, quoted Dvořák as saying that, "I am now satisfied that the future music of this country must be founded upon what are called the [African-American] melodies. This must be the real foundation of any serious and original school of composition to be developed in the United States. When I first came here last year I was impressed with this idea and it has developed into a settled conviction." Dvořák again spoke with the *Herald* on the day of his new symphony's premiere to emphasize the work's American Indian connections, specifically citing parallels to Longfellow's *Song of Hiawatha*.

The premiere of the *New World Symphony*, with Anton Seidl conducting the New York Philharmonic, was a huge success, the greatest of the composer's career, and the critic Henry T. Finck, writing in the *New York Evening Post*, proclaimed it "the greatest symphonic work ever composed in this country."

For all its presumed American-ness, Dvořák's *New World Symphony* is perhaps best approached as an unusually inspired late-nineteenth-century composition firmly anchored in the European orchestral tradition. Dvořák links the slow opening section to the Allegro molto that follows through the cunning use of thematic recollection: the music of the introduction seems a not-yet-fully-formed expression of the heroic, rather Wagnerian, horn theme at the outset of the Allegro molto portion. The horn theme is first heard in its complete form in the key of E-flat minor, a semitone below the overriding key of E minor; the sidestep that rectifies the movement to its proper key adds an element of psychological uplift. The ensuing themes are not less evocative: a dance-tune (introduced by flute and oboe) curiously reminiscent of "Turkey in the Straw" and another that evokes, for many, the spiritual "Swing Low, Sweet Chariot."

The second movement, Largo, opens with a series of dense chords before settling into the key of D-flat major for one of the most famous English horn tunes ever written, one that combines tenderness, nostalgia, and a sense of resolute hopefulness. It sounds for all the world like a folk song, and that is what generations of listeners have taken it to be, especially once the title "Goin' Home" became attached to it. In fact, the song "Goin' Home" followed the symphony by three decades when, in 1922, William Arms Fisher crafted words to fit Dvořák's tune. The music gives way to a bucolic section that seems to shimmer with birdsong, after which the English horn returns with its plaintive melody. This Largo was the first of two movements

that Dvořák suggested were derived from Longfellow's "Hiawatha."

The Scherzo third movement relates to the section of Longfellow's poem that describes the dance of Pau-Puk-Keewis: "It was he who in his frenzy / Whirled these drifting sands together, / On the dunes of Nagow Wudjoo, / When, among the guests assembled, / He so merrily and madly / Danced at Hiawatha's wedding, / Danced the Beggar's Dance to please them." The dance is introduced, most curiously, by a motif Dvořák has borrowed quite unashamedly from Beethoven's Ninth Symphony. A pastoral trio ensues. The "Beethoven's Ninth" motif returns as a transition back to the main Scherzo theme, and the proceedings die away in a coda during which we hear reminiscences of themes from the first movement.

Recollections of earlier music also haunt the final movement, which evolves out of a march-theme that seems perfectly appropriate to a symphony straight out of central Europe. We tend to think of Dvořák as broadly resembling Brahms in musical inclinations, and although there is plenty here that is Brahms-like, Dvořák's finale also reminds us of its composer's early infatuation with Wagner. The musical world of Dvořák's day had become polarized between what was viewed as Brahmsian conservatism and Wagnerian experimentalism. One of the great achievements of Dvořák's late music, and certainly of the Symphony *From the New World*, is the extent to which it bridges that divide. © James M. Keller

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ARTIST BIOGRAPHIES

BARBARA YAHR

Now in her fifteenth season with the GVO, Music Director Barbara Yahr continues to lead the orchestra to new levels of distinction. With blockbuster programming and internationally renowned guest artists, the GVO under Barbara's baton, has grown into an innovative, collaborative institution offering a rich and varied season of classical music to our local community.

A native of New York, Ms.Yahr's career has spanned from the United States to Europe, the Middle East, and Asia. Her previous posts include Principal Guest Conductor of the Munich Radio Orchestra, Resident Staff Conductor of the Pittsburgh Symphony under Maestro Lorin Maazel and Music Director of the Pittsburgh Youth Symphony Orchestra. She has appeared as a guest conductor with such orchestras as the Bayerische Rundfunk, Dusseldorf Symphoniker, Deutsche Kammerphilharmonie, Frankfurt Radio, Orchestra Sinfonica Siciliana, Janacek Philharmonic, New Japan Philharmonic, NHK Symphony Orchestra, Singapore Symphony, and the National Symphony in Washington D.C. She has also conducted the orchestras in Columbus, Detroit, Calgary, Chattanooga, Louisiana, Richmond, New Mexico, Lubbock, and Anchorage, as well as the Ohio Chamber Orchestra, St. Paul Chamber, Cincinnati Chamber Orchestra, New World Symphony, and the Chautauqua Festival Symphony Orchestra. She has also appeared in Israel conducting in both Jerusalem and Eilat. As an opera conductor, she has led new productions in Frankfurt, Giessen, Tulsa, Cincinnati, Minnesota and at The Mannes School of Music in NYC. Most recently, she has coached the actors on the set of the Amazon Series, *Mozart in the Jungle*, and she will be conducting the season opener of the Ridgefield Symphony Orchestra in October 2016.

Ms. Yahr is a Phi Beta Kappa graduate of Middlebury College where she studied piano and philosophy. She holds a Bachelor's degree in Conducting from the Curtis Institute of Music where she studied with Max Rudolf and an MM in Music Theory from the Manhattan School of Music. She was a student of Charles Bruck at the Pierre Monteux School in Hancock, Maine.

A central focus of Ms.Yahr's career has been her commitment to finding new ways to reach a broader population with music. This path ultimately led her to pursuing an MA in Music Therapy at NYU and training at the Nordoff-Robbins Center for Music Therapy in NYC. Her pioneering, community music therapy project, Together in Music, brings orchestral music to the special needs community with uniquely interactive programs presented annually by the GVO.

Barbara is married to Dr. Alexander Lerman and has two adult step children, Abe and Dania, and a 14 year old son, Ben.



ADELE ANTHONY

Since her triumph at Denmark's 1996 Carl Nielsen International Violin Competition, Adele Anthony has enjoyed an acclaimed and expanding international career. Performing as a soloist with orchestra and in recital, as well as active in chamber music, Ms. Anthony's career spans the continents of North America, Europe, Australia, India and Asia.

Highlights from recent seasons have included performances with the symphony orchestras of Houston, San Diego, Seattle, Buffalo, Dayton, Ft. Worth, Indianapolis, Milwaukee, Virginia, and the IRIS Chamber Orchestra. An avid chamber music player, Ms. Anthony appears regularly at La Jolla SummerFest and Aspen Music Festival. Abroad, she has performed with the Budapest Philharmonic Orchestra, Denmark's Aalborg and Aarhus Symphony Orchestras, Finland's Kuopio Symphony Orchestra, the Gothenburg Symphony Orchestra, the Iceland Symphony Orchestra, the Leipzig Gewandhaus Orchestra, the NDR Orchestra Hannover, and the Orchestre Philharmonique de Radio France. Ms. Anthony's wide-ranging orchestral repertoire extends from the Baroque of Bach and Vivaldi to Beethoven, Tchaikovsky, and Sibelius to contemporary composers including Ross Edwards, Arvo Pärt, and Phillip Glass.



Ms. Anthony's recordings include two releases with Sejong Soloists: "Vivaldi: The Four Seasons", released in 2006, and "Sejong plays 'Ezawen'" released in 2003. Her recording of the Glass Violin Concerto with Takuo Yuasa and the Ulster Orchestra, also on Naxos in 2000, followed an earlier all-Schubert album from the same label. She also recorded Arvo Pärt's 'Tabula rasa' with husband Gil Shaham, Neeme Järvi and the Gothenburg Symphony Orchestra in 1999 and the Nielsen Violin Concerto with Dorrit Matson and the New York Scandia Symphony. Ms. Anthony released a Sarasate recording in 2009 with Gil Shaham. Her recording of the Sibelius Violin Concerto and Ross Edwards' "Maninyas" with the Adelaide Symphony Orchestra was released in fall 2011.

Ms. Anthony has received awards from the Australia Council, the South Australian Government and The Queen's Trust. In 1990, the National Arts Club in New York invited her to perform at the presentation of the Medal of Honor to Zubin Mehta. At age 13, she was the youngest winner of the ABC Instrumental and Vocal Competition. She performed the Sibelius Violin Concerto with the Queensland Symphony Orchestra.

Ms. Anthony studied at the Conservatory of the University of Adelaide with Beryl Kimber until 1987 and continued her studies at New York's Juilliard School, where she worked with the eminent teachers Dorothy DeLay, Felix Galimir and Hyo Kang. She made her Australian debut with the Adelaide Symphony Orchestra in 1983 and since then has appeared with all six symphonies of the Australian Broadcasting Corporation (Sydney, Melbourne, Queensland, West Australian, Tasmanian, and Adelaide).

Ms. Anthony performs on an Antonio Stradivarius violin, crafted in 1728.



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RACHEL ROSALES, SOPRANO

JAN WILSON, MEZZO-SOPRANO

TENOR TBA

PETER STEWART, BASS

Beethoven Symphony No. 9



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Selections from Broadway shows